[76 cont.]

4/2 [824] 302 substance and the tip decorated with tufts, now of wool (Fig. 4, No. 2). For plucking out hairs, a hair dart made of the leaf rib of the sago palm usually serves (2). Hibiscus blossoms (3) are very

Fig. 4. Head Ornaments.

1. Comb (R.-J.-M. 6680, Danneil Coll., donated by Jul. Rautenstrauch); 16.7 cm. long. 2. Comb (longo; Berlin VI 16185, Thilenius Coll.), Graciosa Bay; 15 1/2 cm. long. 3. Tuft made of strips of leaf cutis on coconut string (R.-J.-M. 17855, Joest Coll.; about 15 cm. in diameter. 4. Feather tuft made of ten small tufts fastened to feather quills with coconut string (R.-J.-M. 4041, Joest Coll.); about 12 cm. in diameter.

2. Joest, Tagebuch, p. 50.

3. Joest, Tagebuch, p. 53. Dillon, p. 315.

Hibiscus blossoms (3) are very

301 [824] 714 000 popular as hair ornaments, and the Joest Collection contains blossom-shaped tufts of plant fibers and feathers which serve the same purpose (Fig. 4, Nos. 3 and 4). As a war ornament, [Fig. 4 appears here] Edge-Partington illustrates a cylindrical headdress, probably made of palm leaf (4). Beards are not

[78 cont.]

301 7 [Fig. 6 appears here] shows another kind of neck ornament with small white and black disks, the former made of mussel shells, the others probably of coconut shell. Two long thickened strings

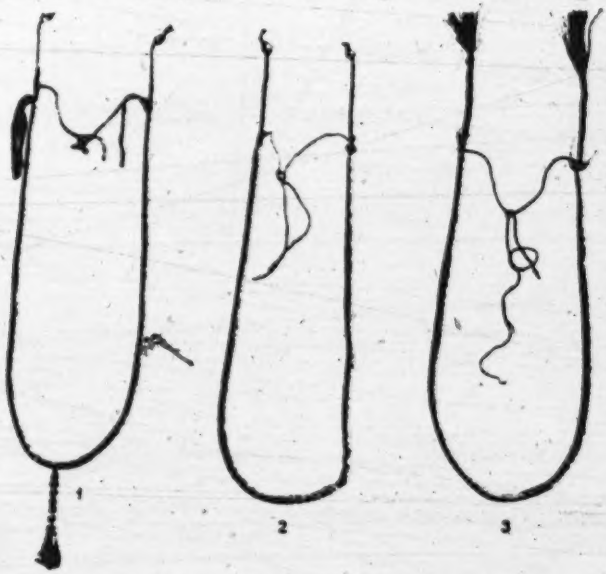

Fig. 6. Necklaces of shell disks (R.-J.-M. 4061, 4068, and 4050, Joest Coll.); length to end of disks 69 1/2, 69 1/2 and 67 cm.

[824] hang in the middle, and at the ends strings of Coix seeds and pieces of nautilus shell (2). Either on the necklaces mentioned

2. Cf. also Edge-Partington, I, 166, No. 1.

above or on simple, but often wrapped strings hangs the chest ornament, the most frequent and best known form of which is a large Tridacna disk up to 13 1/2 centimeters in diameter [79] -- according to F. de Tolna, made of fossil shells. [Fig. 7 appears

301 531 824

[79 cont.] In addition there is a very carefully made [80] arm band, which is plaited of blackish-brown plant fibers and patterned attractively with white shell disks (Figs. 2 and 9, No. 2) (1). The people like to stick flowers,

1. Berlin VI 11735 and 16204. Edge-Partington, I, 166, No. 4. D'Entrecasteaux, p. 376. Labillardière, pp. 250, 256 (according to him, worn at various places on the arm, even "au dessus du coude" [on the elbow]). Markham, p. 164 (on the lower arm). F. de Tolna, pp. 267 ff. (ill.). Schmeltz and Krause, Die Ethnogr.-Anthropol. Abt. d. Mus. Godeffroy [The Ethnographical-Anthropological Division of the Godeffroy Museum], p. 118 (erroneously described as an ear ornament).

[384] fragrant leaves, or rustling strips of pandanus leaves, dyed with Curcuma and decorated in black, into the bands and rings (Fig. 10) (2). A chain of beads is also often worn around the wrist

2. Dillon, p. 315. Joest in Baessler, p. 376. F. de Tolna, p. 281.

(Fig. 2) (3), or a string with a triton shell about ten centimeters

3. Joest in Baessler, p. 376. Illustration of the Triton ornament in F. de Tolna, p. 279.

long. [Fig. 8 appears here.]

301 There are few leg ornaments. With the exception of a small cowrie-like [Fig. 9 appears here] snail shell, which, according to Joest, is worn almost without exception under the

291 [81 cont.]

mean the rattan spiral. Berlin VI 16182 is merely a rattan spiral of a bark belt.

884 Only when the father or some other relative of the boy
291 is able or is inclined to give the village a feast for him may he put on the apron [Schurz, "apron, kilt"], often [82] [Figs. 11, 12, and 13 appear here] [83] not until he has long been an adult (1).

1. Joest in Baessler, p. 376.

291 The aprons of the men (Figs. 14 and 54) are woven out of banana
286 fiber (2), are usually made with attractive black patterns,
[824]

2. Joest in Baessler, p. 376. Name of the apron, niwega = banana.

particularly on the ends, and are decorated with tufts of finer banana fibers knotted in. They are fringed at the ends. They are drawn between the legs and over the belt, front and back; [Fig. 14 appears here] if they are very long, they are tucked in at one end or the other, as may be necessary (3). In the photo-

3. Cf. pp. f. Dalrymple, p. 78. Coote, p. 158. Dewar, p. 246. Markham, p. 164. Edge-Partington, I, 154. The Berlin VI 8357 and 16402 aprons are certainly not from Santa Cruz, but possibly from the Ellice Islands.

291
301 graphs (Figs. 20 and 22) one sometimes also sees a chain of shell beads worn over the belt and the apron, [84] [Fig. 15 appears here] which apparently is exactly like the necklaces (1).

1. Edge-Partington, I, 166, No. 6.

[cf. category 116, pp. 24 and 102 -- Analyst.]

[84 cont.]

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Fig. 15. Women and children in front of a trader's house (G. Küppers-Loosen Coll.)

291 Edge-Partington illustrates wider ornamental belts, which apparently are patterned with shell disks in a fashion similar to the arm bands (2). According to Dillon, bunches of fragrant herbs

[824]

2. Edge-Partington, I, 166, Nos. 2-3.

are worn in the belt, front and back (3).

3. Dillon, p. 315.

301 As has been said, the women wear far fewer ornaments than the men (4). Those that they do wear, however, correspond to

4. Joest in Baessler, p. 378.

[87 cont.]

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frontispiece. D'Urville, pp. 215, 355 Sainson); Atlas, Pl. 136, 167, 176, 185. Lesson in Revue d'Anthropologie, V, p. 264. F. de Tolna, p. 268.

[824] hair style on Ndeni, namely, "caps of bark cloth, coconut leaves, or fan-palm leaves, resembling a sugar loaf" (1).

1. Dillon, p. 292. However, cf. F. de Tolna, pp. 275 and 281, as well as the figure of the menata (p.149 below) and in connection with it the probably erroneous statement by Joest in Baessler, p. 377, about the palm leaves, etc. worn as protection against the sun (Tagebuch, p. 77).

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[302] According to Dillon, the young women wear the same hair style, but he may have mistaken the cloth that the women wear on their heads, like those on Ndeni according to an illustration in D'Urville (2), and that is drawn together cap-shaped on

2. D'Urville, Atlas, Pl. 136. To be sure, D'Urville, too, p. 215, makes no distinction between the hair style of the two sexes.

their heads with a string, for the above-described hair style of the young men (3). A peculiarity of female costumes -- not an

3. Dillon, p. 177, and D'Urville, p. 164, mention the short hair of the women, Dillon even in the case of a chief's daughter.

adornment -- is the band worn across the chest, with which they draw the breasts together above the nipples (4).

4. D'Urville, p. 164; Atlas, Pl. 136.

[98 cont.]

361 this concentrated type of settlement, whether or not the houses are surrounded by stone walls (Figs. 19, 21-23). Sometimes, at least on Ndeni, the huts seem to be arranged in a row along

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Fig. 29. Headrests.

● [824] 1. tagu sewed with palm leaf (Berlin VI 16183, Thilenius Coll.); 47 cm. long; viewed from above. 2. White and red, with tufts of coconut fiber (Berlin VI 15996, Joest Coll.); 40 1/2 cm. long.

361 the shore (Figs. 22 and 23) (2), [Fig. 29 appears here] whereas

2. Carteret, p. 358. Labillardière, ibid.

for Vanikoro D'Urville's illustrations seem to indicate an arrangement around a village square (3). In general, it seems

[363] 3. D'Urville, Atlas, Pl. 182, 184. According to Dillon, p. 286, there are streets that cross at right angles on Utupua and, according to Moresby, p. 83, on one of the Reef Islands.

[111 cont.]

501 palm and is shaped like crab pincers with a deep, curved indentation. The side edges are fastened to the slightly bent sail-poles, which meet at the bottom. The very slanting, weak mast is pierced at the top. The halyard runs through the hole and holds one sail-pole approximately above the lower fifth. The lower end of the sail apparently rests on the platform or on one end of the boat (Fig. 40) (3). We are not informed about how the

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3. Cf. Dalrymple, pp. 194 f. (even Figueroa calls the sails "curious" [cited in English] and thus undoubtedly had the peculiar sails of the present-day islanders in mind). Coote, p. 152. According to Joest in Baessler, p. 395, coconut or banana leaves are sometimes used as sails on small boats. Cf. also the illustrations in D'Urville, Atlas, Pl. 161, 162, and 184.

[824]

sail is handled or how the boats are maneuvered in general; [Fig. 42 appears here] Labillardière (4) maintains that the

4. Labillardière, p. 255.

rowboats when in motion always had their outriggers on the left, which is also the case for the sailboat in Figure 40 and the one in D'Urville (5), whereas, according to Dillon, the outrigger is

5. D'Urville, Atlas, Pl. 184.

found on the weatherside (6).

6. Dillon, p. 277. It is not very probable that the contradiction can be explained by the difference in locality (in the case of Labillardière, Ndeni, and in the case of

[134 cont.]

411 toward the front, and bulges slightly in the rear third, and of the actual short point, an extremely sharp bone needle about five to six centimeters long. Sometimes the main, bony section is also compound. All the parts are carefully joined together and to the wooden intermediate section, while the long notches at the ends, shaped like a swallow tail, are fitted together and wrapped [381] with fine cord. The whole thing is then coated with a red resin-like substance like lacquer, so that it looks as though it were 381 made of one piece. The principal ingredient of this cement is 824 the pit of a nut-like fruit, probably Barringtonia, which is scraped with a mussel shell; it is mixed with a little lime and chewed areca nut, and the surface is finally rubbed with a nut, probably also areca nut, which gives it the characteristic red 411 color (3). The arrows with the simple bone point differ from the

3. Dillon, pp. 170, 227.

others only in that the principal part of the point is made of wood and, along with the wooden intermediate part, is carved out of one piece. Since, however, the point, like its bone counterpart, is coated with the red cement, it is impossible to tell which type the point belongs to if it is undamaged. The wooden [831] intermediate sections are covered with various kinds of carvings, some of which (Fig. 62, Nos. 30-40) undoubtedly are to be regarded as faded barbed-hook designs; the groups of alternate barbed hooks are always black, whereas the rest of the ornamentation is patterned black, white, and red. Between the individual [135] [Figs. 59, 60, and 61 appear here] parts of the ornamentation there are cord lashings that are secured with a cement substance, like the arrow points, probably to avoid splintering the wooden part. [136] The cord lashing that secures the wooden part in the shaft end is also smeared with cement. Rarely the entire point is made of wood (Fig. 62, Nos. 1-6 (1). Labillardière

1. Dalrymple, p. 78. D'Urville, p. 217.

726 [139 cont.] The natives of Taumako, according to their own statements, use their large sea-going boats not only for purposes of trade, but also for distant expeditions of war, and that the inhabitants of the other islands are not averse to pursuing the profession of warfare by sea is shown by the huge number of arrows that they always carry along in their boats (6). In Vanikoro the members of the D'Urville expedition

6. Dalrymple, p. 127.

witnessed the very promising beginning of a sea battle, which, [728] however, was prematurely interrupted by the intervention of a chief (7).

7. D'Urville, pp. 172 f.

Society and the Family

614 The basis of social relations on Santa Cruz, as far as the main island is concerned, is a pronounced exogamous totemism. Joest learned the names of 12 totem groups (nau). Most of them [825] were of an animal nature: kuli = dog, mbo = pigeon, kio = chicken, furthermore betila = whale, natu = dolphin, mbua = shark, and three other [140] fish, mbu, mbilla, and niõda. In [824] addition there were the following plant totems: talao = papaya, maka, and kanalapiti. In connection with this, the system of [601] kinship terms is classificatory. No one is permitted to marry a member of his totem group, no one may eat his totem. In the case of plant totems, cutting them down is also forbidden. A person whose totem is the dog may not give a dog any of his food (1). The husband must also respect the totem of his wife (2).

1. Joest in Baessler, pp. 381, 386 f.

2. Joest, ibid., p. 383.

614 [140 cont.]
[753] If a person ignores the food taboo, his teeth will fall out, his body will waste away, and he will die (3). Incest, that is,

3. Joest, ibid., p. 387.

[684] marital intercourse within the totem group, is punished by death by shooting or at least destruction of the house (4). According

4. Joest, ibid., p. 382.

to Joest, the totem groups were not locally separated, but lived intermingled with one another (5). In any case this applies to

5. Joest, ibid., p. 386; clearer in Tagebuch, p. 84.

only a part of the island. For other parts the localization of the totem was attested, and all the more naturally since the actual character of the institution was apparently not clear to the informant; he states that the spirit of a locality "sometimes" forbids the inhabitants to eat certain food. More detailed explanations, however, show that a permanent institution is involved, and family and village are expressly identified with it. Here,
[761] too, death or at least sores are mentioned as the consequences
• [824] of a violation. A kind of yam, numabo, a fish, ape, birds, breadfruit, Barringtonia fruit, and nuts are mentioned as totems. The members of the coconut totem are forbidden to eat only the young nut whose eye is still red (6).

6. O'Ferrall in J.A.I., XXXIV, p. 224.

611 Descent on Ndeni is agnatic; on Nufiloli the right of succession in the female line is said to predominate (7).

7. Joest in Baessler, p. 384.

/161 cont./

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[114]

basis of other circumstances, such as Joest's journals and other well-defined collections, can it be determined what belongs to it. Dr. Speiser did not see the two ornamental tufts on Nitendi; his New Hebrides collection contains feather ornaments from western Malekula, which are in many respects related.]

[824] On the other hand, a prickly yellow-leafed shrub (mini) is popular as a hair ornament (2).

2. [O'Ferrall, section "Mat Making" (= Coombe, plate accompanying p. 183).]

[824] [825] Snail shells (cf. Fig. 2) and tufts of vegetable fiber (3) are often

3. Cf. Speiser, Südsee, Ill. 95, right.]

knotted into the hair.]

302 292 [Sometimes a wide piece of patterned or unpatterned bark cloth is wound around the hair, which usually forms a kind of cylindrical hat (Fig. 4) (4). For trips by sail there are also

4. [Dillon has already reported this custom on Nitendi (cf. Ethn., I, pp. 86 f.); the headpiece mentioned in the same work, p. 76, and illustrated in Edge-Partington and Heape, also belongs in the same category, even though it was supposed to consist of leaf material (cf. Dillon). See also F. de Tolna, Chez les Cannibales,

[113]

/163 cont./

301

where the pendant of the chain hangs down the back; Utupua, Ethn., I, p. 93, Fig. 22; Vanikoro, Ethn., I, p. 86 and Coombe, pl. accompanying p. 170). -- For another type of hip-cord with the shell disks gradually becoming smaller toward the ends, see Edge-Partington and Heape, I, 166, No. 6.]

/164/ [In isolated instances there are necklaces made of twisted strips of bast with the ends hanging down (cf. Fig. 2).
[824] A necklace made of black fruit-disks has been documented for Taumako, one of the Duff Islands (cf. Fig. 7) (1). /Fig. 7 appears here./

1. [Concerning a neck cord with amulets, see below, p. 121.]

It appears that the breastplate of Tridacna [Ethn., I, p. 80, Fig. 8] (2) may be worn only after clothing has been donned;

2. [Sometimes the string that holds it
[825] is decorated on the front side with cowrie-like snail shells; see, for example, Edge-Partington and Heape, I, 162, No. 1, and an old, magnificent specimen in the Städtischen Museum in Brunswick.]

at least I never saw a boy adorned with one (3). In general,

3. [Coombe, p. 175, like Markham,
[554] says that the breastplate is a symbol of rank.]

wearing the plate seems to be on the decline, for only a few men put them on, and then they were usually simple plates without

/164 cont./
301 decoration. [According to Coombe, p. 175, they represent the

824 [Fig. 7.] Part of a necklace made of black fruit-disks (Kgl. Ethn. Mus. Dresden 14483, Scheidel Coll.), Taumako, Duff Islands. 1/2 natural size; entire length of chain 1.48 meters.

moon (tema) (4).]

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4. [This connection with the moon may also be indicated by the tortoise-shell overlay, the lower part of which represents a stylized frigate bird (cf. Graebner, Ethn., I, p. 79); cf. the following article on the moon-mythological nature of the frigate bird. The same is true of the breast disks of Malaita which are decorated with engraved frigate birds (see, for example, Balfour, Evolution of Decorative Art, p. 35, and, on their origin, Graebner, Ethn., I, p. 162), with which the Santa Cruz disks are undoubtedly closely connected. On the basis of these facts, my conjecture that in the case of the disk breast-ornaments we are only dealing with what was originally a sun symbol has become doubtful. The conjecture rested largely on the culture-historical assignment of this ornament (cf. Graebner, Globus, XCVI,

/165 cont./

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4. [Several more recent photographs show strings of beads around usually the right wrist (Ethn., I, p. 80); cf., for example, Speiser, Südsee, Ill. 70, 93, lower left. Occasionally they are also worn by Reef Islanders; cf. Ethn., I, p. 84, Fig. 15, and the illustrations in O'Ferrall and Coombe. They also occur on Utupua; cf. the original photograph in Ethn., I, p. 91, Fig. 21, and, on their origin, p. 10, above, footnote 2.]

new arm-bands are: /Figs. 8, 9, and 10 appear here/ one consisting of 30 similar sea-snails strung on a cord (Fig. 8), and another (Basel V 1839) that consists simply of two /166/ snail shells on a string (1), similar to the knee-bands; also a dance

[535]

1. A related arm-ornament with a Triton-like snail, already mentioned in Ethn., I, p. 80, is illustrated in F. de Tolna, Chez les Cannibales, p. 279.

arm-band (Fig. 9). It is a stout, plaited strand on which are strung two rows of 12 small snail shells, bound on either side with fibers dyed with yellow vegetable dye. The arm ornaments are worn only for dancing, Ethn., I, p. 81, Fig. 10, Nos. 1-3 (2).

[824]

2. [According to O'Ferrall, section "A Dancing Ground," bunches of a strong-smelling, prickly shrub with yellow leaves, known as mini, are stuck into the arm bands and belts as ornaments; cf. the illustration in

/189 cont./

501 'Southern Cross'" (on the platforms of the boats one also sees boat models being brought to the steamboat); Coombe, plate accompanying p. 171; Speiser, Südsee, Ill. 90, 97, 98, bottom. The same form prevails on the Reef Islands (cf. photo. of the R.-J.-M., No. 3933, taken by J. W. Beattie), on Utupua (cf. Ethn., I, p. 93, Fig. 23, and, on the designation of origin, p. 10 above, footnote 2), and Vanikoro (cf. Coombe, plate accompanying p. 170). See also G. Brown, Melanesians and Polynesians (London, 1910), plate for p. 336: "Canoes at Santa Cruz Group." In rowing, the natives often let one leg hang in the water: Coombe, p. 171.]

[113]

Both boat /190/ forms are very artfully constructed, are highly
56 rized, and carefully maintained. Although ornamentation is
53 lacking (1), the men take pride in always keeping them clean,

1. [Concerning the ornamentation of the ends of the boat, however, cf. the following article.]

which they achieve by frequently rubbing them with a paste (2)

2. [Ethn., I, p. 112.]

[829] obtained by pounding a kind of calcareous algae that grows on the ocean floor (3). [Upon drying the wood is snow-white, and the

3. [See Girieud and Herrenschmidt, p. 106, for the sailboats of the Reef Islands.]

/190 cont./

color no longer comes off easily (4).] The same paste is also [50] [531]

4. [Speiser, Südsee, p. 292.]

used to bring out the white background of the wood carvings, on which the black and red drawings are then applied. [On the sailboats plastic decorations in bird form are put across the ends of the boards that cover the boat-slit (5).] [824] [532]

[206]

Fig. 33. Fish weir along the beach, built up with blocks of coral. (Speiser photo.)

5. [Compare the illustration in O'Ferrall, section "Sailing Canoe." These are the same bird figures as the one shown in Edge-Partington and Heape, I, 163, No. 8; they are a kind of amulet (cf. Ethn., I, p. 149).]

In the Hâvre museum there is a bird-shaped boat ornament [of a somewhat different type] from Vanikoro (Fig. 34). [532]

A special feature of the Nitendi canoe is that the outrigger is not permanently attached to the boat, but can be easily removed. The two wooden beams that support the

/208 cont./ When the volcano Tinakula emits flames, it is a sign that someone has been killed. In the ripening of bananas, the spirits of the dead assembled on the mountain of Vanikoro recognize that someone wounded in battle has died (3).] /Fig. 54 appears here./

3. [Coombe, p. 201.]

[Fig. 54.] Tips of dance clubs, side view (belonging to Ethn., I, p. 133, Fig. 58, Nos. 7, 4, 8, 2); ca. 1/5 natural size.

As for amulets (4), I saw only small sticks that boys wore

4. [Ethn., I, p. 154.]

on strings around their necks (Fig. 53).

The people adorn themselves for dancing [which as a rule takes place in moonlight]; they stick a fan-shaped leaf upright in the back of the belt and give it an oscillating motion by swaying the pelvis (5). I did not attend a dance in which the dance clubs

5. [Speiser, Südsee, p. 295. O'Ferrall,

287 own pigeon feathers, shooting the gray
[223] Pacific pigeon (*Ducula pacifica*) with
[825] bow and arrow. With a mucilage made
[381] from the sap of the paper mulberry
[824] (*Broussonetia papyrifera*), he glues the
[804] feathers together into the flexible platelet. The flat surface of a wooden platen, usually about 2¾ by 1¾ inches, serves as a gauge for fashioning each platelet in the proper size. Using the same glue, the craftsman tacks a half-inch band of red down from the honey eaters along one edge of the gray platelet. A piece of currency requires about 1,500 platelets, overlapped like shingles to expose only the band of red feathers. Since one 10-bird packet of down is enough for 50 platelets, about 300 honey eaters are required for a standard piece of new currency.

[436]

The platelets are passed on to the currency binder, who collects and prepares the other necessary materials:
[824] long-staple fibers from the bark of a rain-
[237] forest tree (*Gnetum gnemon*), colored seeds for decoration and pieces of turtle shell. He stretches two three-ply fiber cords from a large stump to a springy sapling set in the ground about five feet away, and he spaces the cords about

[897(D)]

438 dant sandy areas where coconuts can be grown to feed them; taro production with a spe-
[184] cial type of soil; and types of arboriculture with rainfall zones and forestry cover.
As implied by this individual and regional specialization, there is a complex system of trade through which these products are distributed. But this trade is far more than a means of conveying products of one area to another. It is a system in which all those who participate do so with the intention of making a profit. It is real commerce, and the
[556] wealth amassed in this way is expended in bride prices, maturation feasts, rituals, and entertainments through which the initiators and organizers derive prestige. In the familiar Melanesian pattern, prestige, wealth, and authority are but three aspects of the same thing, namely, the political system.

[436] While goods of many kinds flow in several directions, there are some goods which move only in specific directions, and which are basic to the entire system. One of these is feather currency, in terms of which all transactions are made. This is an all-purpose currency, and it is made only on Santa Cruz Island. Its manufacture demands the com-
436 bined skills of three different hereditary specialists. The currency itself is a belt, six
287 fathoms long, about two inches wide, and made of feathers, fiber, and cord. The feathers
[825] are the red down from the breast, head, and back of a small honeysucker *(Myzomela cardinalis)*. Catching these birds in the forest and plucking the down from them is one of the specialties. The second specialty consists of pasting the red down onto platelets or shingles made of ordinary wood pigeon *(Columba* sp.) feathers with the sticky sap taken
[824] from the fruit of the paper mulberry *(Broussonetia papyrifera)*. The third specialist binds these shingles onto a cord foundation to make the finished belt. A piece of finished currency has one surface of red down and an undersurface which shows only the binding. The feathered surface, made up of overlapping shingles, sometimes resembles the flexible scutes of a snake.

435 Feather currency is perishable, for it gets damaged and worn with use and by the
436 ravages of vermin, molds, and mildews. As it gets worn and damaged, it decreases in value and eventually becomes worthless. Thus, new currency must be fed into the system to replace that which is worn out and discarded. Feather currency is of absolutely no other use than as a medium of exchange, a standard of value, and as a means of storing wealth. It cannot be worn, it is not displayed, and it cannot be converted into any other usable form. From this it can be seen that it has all the properties of true money, yet it circulates as a commodity in a free market without regulation except for those forces created by supply and demand. Unlike our money, which we distinguish from commodities, feather currency has some of the properties of durable goods whose value depreciates over time. The original value of a piece of currency is determined by its size and the richness of its color when new. These criteria are reducible to the number of birds used and the amount of labor required for its construction. For an average piece today,
[287] about three hundred birds are necessary. The total labor required by all three specialties is roughly ten to eleven work weeks or about five hundred to six hundred and fifty man-hours. Depreciation of the currency is measured also by two criteria: the amount of red down worn off through handling and defects caused by insects and tropical growths. When the last bit of red disappears from the top surface, the currency becomes valueless and is thrown away.

In addition to the value as determined by the four criteria just mentioned, every piece of currency has its rarity value. This rarity value is always negotiated separately when currencies are exchanged, that is, when one piece is changed for two or more of lower value. The rarity value is an expression of how badly the purchaser of a highly valued piece wants it, and this, of course, is determined by its scarcity. It is a fact that the